

AMUSEMENTS

Academy—Giffen Company, in
Mothers—All the Week.
 Colonial—Cameraphone.
 Majestic—Vaudeville and Moving
 Pictures.
 Idlewood—Vaudeville.

At the Academy.

Henry Hamilton's powerful dramatization of Ouida's singularly fascinating novel, "Mothers," is announced as the Giffen Company's offering at the Academy of Music for the week commencing to-morrow night.

Romance and adventure, love and intrigue, comedy and satire, are the elements that combine to make the stage version of Ouida's most absorbing story the intensely dramatic work it is. As the heroine of "Mothers," Miss Grayce Scott will present the most fascinating, if daring, characterization she has yet essayed in her interesting repertoire. It gives broad scope for the faculty which is hers of imparting an impression of realism to whatever she tries to do behind the footlights. The play itself carries a story so intensely human that the attention of the audience is attracted from the rise of the curtain on the first act and held with a viselike grip to the end of the fourth. The playwright has handled deftly the fascinating story, and the complications are woven with surprising and surprising dexterity. This dramatization of the dynamic novel might have been the inspiration for the most startling efforts of later dramatists, for it suggests Clyde Fitch backgrounds, Bernard Shawesque banter, and now and then a Pinero-like social slap and a Henry Arthur Jones caricature of good form, while launching a set of personages and situations sufficiently vigorous and vivacious.

Miss Scott will play Vera, the beautiful daughter of Lady Dolly Vanderdecken, in "Mothers," and the character of Prince Zouroff has been entrusted to George Howell. The full cast of the play is as follows:

Prince Zouroff, George Howell; Duke of Mull, Charles Latt; Lord Jura, Ralph Morgan; Raphael de Corzeze, Frank Patton; Ivan, R. A. Roberts; Duchess de Sonnaz, Mildred Johnson; Lady

steward and athletic George Howell is converted into a shuffling and decrepit clerk and attendant, who is dying of dry-rot, and is as musty as the volumes which surround him.

The process by which Mr. Howell each day before the performance added forty years to his age consumes exactly twelve minutes, which is nearly four years a minute, thus annihilating time in a manner with which an automobile or a flying machine cannot compare. Old-man parts and emotional acting is Mr. Howell's most congenial line of work, and in speaking of make-ups for such parts, he was enthusiastic.

"My one guiding principle in the old-man make-up," said the actor, "is that with age, the soft parts of the face and hands sink; the hard parts do not, and there you have it all."

When Mr. Howell entered his dressing room before a performance of "A Bachelor's Romance," he was an energetic and stalwart young man as one would wish to see; twelve minutes later he had the appearance of a tottering old man, who could not muster strength enough to walk without dragging his feet. The youth and life had vanished from his face, and in their place were age and desolation. Even upon a close inspection not the slightest vestige of youth was left upon his features. The result was accomplished something after this manner:

His face was first covered with a very thin coating of pure mutton tallow. White was used in the instance of Martin Beggs because his character had a pallid complexion from confinement in an office.

Had it been a character of the robust, out-of-door kind, a yellowish bronze coating would have been used for the foundation instead of white, to give life instead of pallor. Next, the natural lines in the face of the actor were intensified and deepened by the means of a dark blue pencil. No new lines were made, but simply the natural lines intensified. Great care was used in this direction, because had new lines been made during the portrayal of his part, a smile or a frown would have brought into prominent view the natural lines, and there would have



CHARLES D. COBURN, the Coburn Shakespearean Players.
 As Orlando, in "As You Like It."

stood before you a man who had spent his whole life pent up in an office in an almost mental capacity, and who was now tottering between incapacity and the grave. The manly George Howell, who is the embodiment of vim and enterprise, was not to be found even upon the closest inspection at near range.

Open Air Play.

It has been decided that the play of "As You Like It" will be given by the Coburn players Monday evening, July 6th, on the lawn of the Commonwealth Club, instead of at Lakeside Country Club, as was at first intended. This change was made on account of the greater accessibility of the former club over the latter.

Only members of the Commonwealth, Westmoreland, Hermitage, Deep Run Hunt and Lakeside Country Clubs and their friends can subscribe, and it is requested that applications for tickets be made as promptly as possible at the office of the Commonwealth Club. The performance will be at 8:30 o'clock.

Mr. Levin Joyes is chairman of the entertainment committee. A few years ago one realizes that these alfresco presentations were given only occasionally, and then usually upon some college campus; but recently clubs all over the country have realized the fact that nothing is more entertaining nor more especially adapted to the possibilities a club lawn affords than these Shakespearean comedies, done in the open, on God's green earth.

Richmond society is greatly interested in the presentation of "As You Like It," and the Commonwealth Club, by virtue of its location and the beauty of its grounds, will make an ideal setting for an ideal play.

An interesting feature of the Coburn company's out-of-door presentations is the singing by a chorus of men's voices in lieu of an orchestra to furnish the incidental music. In Shakespeare's time choruses were largely employed for this purpose, and in his lighter plays were used exclusively. The effect of the voices preceding the scenes of the play is one of rare beauty. Mr. Coburn, a Shakespearean scholar and enthusiast, has faithfully followed out the idea, and has provided the original music used in each play he presents. Many of the numbers are copied from manuscripts in the British Museum, where Mr. Coburn has spent much time in his researches.

The Coburn Players is an organization composed of the leading Shakespearean actors, who support well-known "stars" during the regular dramatic season, and who in the summer join forces in giving the beautiful, idyllic pastoral plays of the immortal

bard. Miss Ivah Willis, who will play Rosalind, is an actress of exceptional charm and intellectual force. For the past six years her interpretations of Shakespearean heroines have been a delight to all who have been fortunate enough to witness the performances of this talented company. Mr. Charles Douville Coburn will play Orlando. Among the others of a large cast are Miss Helen Harrington, Miss Sarah Whiteford, Miss Leona Radnor, Mr. Henry J. Hadfield, Mr. Augustin Duncan, Mr. J. J. Kennedy, Mr. Charles Kennedy, Mr. Milton Sills and Mr. Henry Fearing.

Miss Willis strikes the keynote of the character of Rosalind from her first entrance, and carries her interpretation into the paths of real art—an art which makes the audience forget the "play" and see only a seeming "reality."

As an actor, Mr. Coburn is direct and forceful. His performance of Orlando, in particular, has none of the theatrical tricks and artifices. Its greatest beauty lies in its simplicity of method, its freedom from stilted conventions and its keen intelligence. Orlando is one of the most difficult parts in all Shakespeare, yet in Mr. Coburn's hands its difficulties are not apparent through the fact that he knows how to conceal his art. The audience gets the effect without the means by which the effect is reached. In his scenes with Ganymede, Mr. Coburn's art reaches its highest perfection, for while he humors Ganymede, his thoughts are far away with Rosalind, in this manner retaining all his youthful manliness and allowing Rosalind's deception not to become an absurd situation.

Mr. Coburn has surrounded himself with an exceptionally talented company of players. He believes that all parts should be played equally well, and that the whole performance should be carried to as high a level as possible by this means.

The Commonwealth Club was formerly the Palmer home, and as such was associated with all that was graceful and beautiful in the social life of Richmond. Its former traditions invest it, even now, with a poetic feeling of sentiment and romance, that will put it all in tune with so sweet a pastoral as that to be enacted in its gardens on Monday night. It is believed that the play, by its presentation, will bring together the most brilliant array of beauty and fashion that will be witnessed in Richmond during the season, which has now reached its midsummer fullness.

At Idlewood.

The opportunity to enjoy an up-to-date vaudeville show in the open air, where it is always cool and comfort-

Mid-Summer Clearing Sale

What is left of our Spring and Summer stock of Clothing, Haberdashery and Hats will go on sale July 6th at less than manufacturers' cost. No goods will be carried over from one season to the other. Our aim is to open every season with a new and snappy line of Clothing, Haberdashery and Hats.

Suits that sold up to \$18.00, sale price, - \$10.00

Suits that sold up to \$25.00, sale price, - \$15.00

Suits that sold up to \$28.00, sale price, - \$18.00

Suits that sold up to \$35.00, sale price, - \$20.00

Suits that sold up to \$45.00, sale price, - \$25.00

Negligee Shirts, formerly \$2 and \$1.50, sale price, \$1.00

Neckwear, formerly 75c and 50c, sale price, 35c; 3 for \$1.00

Fancy Half Hose, formerly 75c and 50c, sale price, 35c

Underwear, formerly 75c and 50c, sale price, - - 35c

Underwear, formerly \$1.50 and \$1, sale price, - - 75c

Pajamas, formerly \$2, sale price, - - - - - \$1.15

Straw Hats that sold up to \$3.50, sale price, - - \$1.50

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Main Street at Tenth.



GEORGE HOWELL,
 With the Giffen Company.

Dolly Vanderdecken, Lucille LaVerne; Vera Herbert, her daughter, Grayce Scott; Fuschia Leach, Janet Dunbar. The stage settings afford opportunities for the most beautiful and picturesque display of stagecraft, and Producer Giffen has let none of these chances for the employment of his artistic methods and treatment pass in mounting the four acts.

Mr. Howell's Make-Up.

That sterling actor, Mr. George Howell, of the Giffen Company, is a past master in the art of "making-up," and in each of the characterizations he has given in his engagement with the Giffen Company his wonderful art in this direction has been manifest. Take, for instance, his characterization week before last, as Martin Beggs, in "A Bachelor's Romance." His make-up in this production was such a masterly piece of work that at each of the eight performances of the play it caused quite a little discussion as to the wonderful art of the man in so perfectly disguising his identity. In fact, even those who knew this actor personally were unable to recognize him when he was "discovered" in "A Bachelor's Romance."

In the character of Martin Beggs, the

been confit. The eyes were then sunken by means of darkening about the eyes and the sinks between the eyes and nose. Below the eyes were whitened, in order to give the appearance of a low intelligence, and crow's feet were put on by means of lines with the blue pencil. The corners of the mouth were turned down by means of two lines; the upper part of the chin sunken by means of a dark line, and the sink intensified by coloring the chin bone whitish.

Then the actor placed a white line by every black line he had made to intensify the sink, and these were then all touched up with the fingers, in order that there might not be any lines left, but only the impression of sinks where the black lines had been. The eyebrows were whitened with tallow and brushed the wrong way, and then down, to give the shabby eyebrow. In order to give a finished appearance to the whole, the entire face was covered with a yellowish powder. An old man's wig of thin and long hair, of a yellowish, whitish tinge was then put on, and the yellow mutton tallow again used on the forehead and bald part of the wig. The hands were treated in the same manner, and there



MISS IVAH WILLIS,
 Leading Lady, with the Coburn Shakespearean players.

able, has been one of the chief attractions of the performances given in the Casino at Idlewood Park. From every standpoint the season thus far has been a success, the high standard of the offerings from week to week appealing strongly to the amusement-seeking public. For the coming week three acts will be on the bill, all of them coming here highly recommended. Charles Littlefield is well known as a mimic. He is a clever entertainer, and will doubtless prove a fitting successor as a laugh-producer to Billy Beard, who entertained at the popular resort last week.

The Keeley Brothers are bag punchers of more than ordinary ability, and Viola and Engel are said to be unusually pleasing in their acrobatic specialty, with enough comedy in it to make the turn enjoyable in every way.

In the Princess Theatre, Mona Vero opened an engagement on Friday night that should prove of interest to local amusement seekers. His act is beyond the explanation of the ordinary individual, his manner of getting free after being bound, hand, feet and throat, to a stake being a secret which he has never allowed to become known. That he accomplishes the feat is indisputable, but those who have seen him accomplish it have been baffled by his cleverness.

The dancing pavilion has taken on renewed life since the band concerts have been given there each Monday, Wednesday and Saturday nights, the dancers enjoying the pleasure afforded by good music and an excellent dancing floor.

Matinees will be given in the Casino every afternoon during the week, commencing promptly at 5 o'clock. Colonial Theatre.

The Colonial has just closed the most successful week since its opening. Thousands of thoroughly satisfied people have filled the pretty playhouse daily to witness the excellent performance, and all have expressed themselves as having enjoyed a most delightful hour's entertainment. The bill for the coming week is one of extraordinary merit, including such well-known vaudeville acts as Taylor and Wallace, Watson and Moore, and a great chorus of male voices singing our national air. Two very fine moving pictures will add greatly to the bill, and Howard Bryant, the ever popular young baritone, will sing what is probably one of the greatest songs hits ever written, entitled "Some Day When Dreams Come True." This song has a countrywide reputation, and is sure to prove a treat for all lovers of good music.

MAJESTIC THEATRE

BEGINNING MONDAY, JULY 6TH.

Special Engagement

THE GREAT

HUMANNOVA

DRAMATIC AND COMEDY
 PICTURES THAT TALK!

The original Talking Pictures. The greatest and largest show ever produced for the price.

Don't fail to hear Mr. J. W. Fielding, our silver-voiced tenor. Also, see our Motion Pictures.

TALKING PICTURES, GOOD SINGING, MOTION PICTURES, GOOD MUSIC

MATINEE PRICES—LADIES AND CHILDREN..... 5c

NIGHT PRICES.....10c

Matinee, 2 to 6 P. M. Night, 7 to 11 P. M.

Idlewood

Casino For All
 This Week

A matchless array of
 Performers.

A Cool Place to Enjoy Them

Charles Littlefield, the Mimic
 Keeley Brothers, Bag Punchers
 Viola and Engel, Comedy Acrobats

Get out of the city—leave its closeness that stifles—its close shows, that make breathing a problem—and come to IDLEWOOD CASINO. See the Open Air Picture Show; get on Midway; take in some of the twenty-two splendid care-driving specialists that rejuvenate and rebuild.

DON'T MISS MONS. VERO, THE MAN OF MYSTERY.
 MATINEES DAILY IN OPEN-AIR THEATRE.

Idlewood, Richmond's Family Play Ground
 Clean Shows, No-Liquor, Fresh Air.

ACADEMY--WEEK
 JULY 6th
 MATINEE WEDNESDAY AND SATURDAY

THE GIFFEN COMPANY
 WITH Miss Grayce Scott.
 MOTHS

Week July 13th, "Farewell Week," "The Right to Live"

Henry Hamilton's Powerful Dramatization of Ouida's Famous Novel